



Frances  
Faye

sings

Folk Songs



# FRANCES FAYE

*sings folk songs*



*includes 5 never before  
heard bonus tracks  
17 tracks in all*

Frankie & Johnny 6:34

Lonesome Road 3:05

Go 'Way From My Window 2:25

Clementine 3:44

John Henry 5:20

1. Frankie And Johnny 6:13  
*(arr. Garcia)*
2. Greensleeves 4:17  
*(arr. Garcia)*
3. Skip To My Lou 2:12  
*(arr. Garcia)*
4. Lonesome Road 2:47  
*(Shilkret Austin)*
5. Medley 4:31  
Nobody Knows The Trouble  
I've Seen *(arr. Garcia)*  
Deep River *(arr. Garcia)*  
Goin' Home *(Fisher)*
6. Johnny Has Gone For A Soldier 2:37  
*(arr. Garcia)*
7. St. James Infirmary 4:12  
*(arr. Garcia)*
8. Go 'Way From My Window 2:25  
*(Niles)*
9. The Three Ravens 3:22  
*(arr. Garcia)*
10. Clementine 3:15  
*(arr. Garcia)*
11. Medley 3:44  
Oif'n Pripitchik *(arr. Garcia)*  
Too-ra-loo-ra-loo-ral  
(That's an Irish Lullaby) *(Shannon)*  
Come Back To Sorrento *(arr. Garcia)*
12. John Henry 3:50  
*(arr. Garcia)*

## PERSONNEL:

FRANCES FAYE, *vocals*  
Accompanied by RUSS GARCIA,  
*conducting various combinations  
of the following musicians:*

DON FAGERQUIST, *trumpet*  
MAYNARD FERGUSON, *trumpet*  
JIMMY SALKO, *trumpet*  
HERBIE HARPER, *trombone*  
FRANK ROSOLINO, *trombone*  
LLOYD ULYATE, *trombone*  
MILT BERNHART, *trombone*  
HOWARD ROBERTS, *guitar*  
MAX BENNETT, *bass*  
MEL LEWIS, *drums*

and a String Section





*(supplemental liner notes continued from page 7)*

*melodies in an unabashed jazz setting was a revolutionary step, and both Faye and Bethlehem head man Red Clyde deserve credit for their daring. Unfortunately, their timing proved more prescient than commercially sound. Little over a year after this album surfaced, The Kingston Trio ignited a nationwide folk craze with their initial successes, a development that would certainly have benefited this release had it appeared at a slightly later date.*

*The broad range of material selected for this album remains quite impressive. It includes venerable ballads of European, American, and Hebrew origin, as well as comparatively "contemporary" material deliberately crafted in the folk idiom, such as "The Lonesome Road," co-written by pioneering crooner Gene Austin and Nat Shilkret in 1927. The variety of moods is also striking. "The Three Ravens" conjures up the feel of Shakespearean England, while "Go 'Way From My Window," with an irresistible guitar hook ably executed by Howard Roberts, sounds for all the world like a catchy pop success. Frances Faye's emotional intensity, and her formidable gifts as a singing dramatist, were never given freer rein than on these sessions. It is little wonder that many fans cherish the finished result as her finest hour on record.*

*The Bethlehem label proudly trumpeted the initial monaural release of this album as true hi-fidelity presented in "Micro Cosmic Sound," but for a genuinely jaw-dropping sonic revelation, listeners have had to wait for this re-issue, which includes five bonus tracks, (in some cases previously unheard alternate takes) presented in revelatory stereo sound. Posterity owes a real debt of gratitude to legendary audio engineer Bones Howe, who was present at these sessions and had the wisdom to salvage this thoughtlessly discarded material. These priceless tracks, liberally laced with the insouciant humor that endeared Frances Faye to audiences for more than half a century, provide a delightful, "fly-on-the-wall" perspective on the creation of a classic album that is every bit as timeless as the enduring music it celebrates.*

*— Joseph F. Laredo*

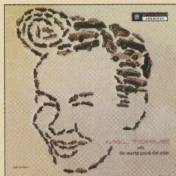
frances faye

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R2 75731

*The Herbie Mann-Sam Most Quintet*



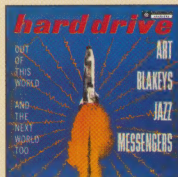
R2 75732

*Mel Tormé Lulu's Back in Town*



R2 75782

*The Jazz Experiments of  
Charlie Mingus*



R2 75783

*Art Blakey's Jazz Messengers  
Hard Drive*



R2 75784

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Dexter Gordon · Johnny Hartman ·  
Carmen McRae · Mal Waldron ·  
John Coltrane · Helen Carr ·  
Zoot Sims*



*original side A*

1. Frankie And Johnny 6:13  
(arr. Garcia)
2. Greensleeves 4:17  
(arr. Garcia)
3. Skip To My Lou 2:12  
(arr. Garcia)
4. Lonesome Road 2:47  
(Shilkret Austin)
5. Medley 4:31  
Nobody Knows The Trouble  
I've Seen (arr. Garcia)  
Deep River (arr. Garcia)  
Goin' Home (Fisher)
6. Johnny Has Gone  
For A Soldier 2:37  
(arr. Garcia)

*original side B*

7. St. James Infirmary 4:12  
(arr. Garcia)
8. Go 'Way From My Window 2:25  
(Niles)
9. The Three Ravens 3:22  
(arr. Garcia)
10. Clementine 3:15  
(arr. Garcia)
11. Medley 3:44  
Oif'n Pripitchik (arr. Garcia)  
Too-ra-loo-ra-loo-ral  
(That's an Irish Lullaby) (Shannon)  
Come Back To Sorrento (arr. Garcia)
12. John Henry 3:50  
(arr. Garcia)

*bonus tracks*

*(alternate stereo takes from the original recording sessions)*

13. Frankie & Johnny 6:34
14. Lonesome Road 3:05
15. Go 'Way From My Window 2:25
16. Clementine 3:44
17. John Henry 5:20

# *sings folk songs*

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MILT BERNHART, *trombone*

HOWARD ROBERTS, *guitar*

MAX BENNETT, *bass*

MEL LEWIS, *drums*

and a String Section

Recorded February and March, 1957 in Hollywood, California

Bonus Tracks Recorded in Stereo

Thanks To: Bones Howe for saving the original stereo session tapes & Lowell Judson for the use of his original *Frances Faye Sings Folk Songs* album cover.

Original Liner Notes: Robert Ellis

Cover Painting Of Frances Faye by C. V. Calderwood

Compiled and Remastered by Tom Moulton & Greg Vaughn at Frankford Wayne Mastering Labs, N.Y.

Executive A&R Coordination: Eddie Levine

Reissue Package Design: Lyn Bradley

Supplemental Liner Notes: Joseph F. Laredo

Reissue Project Coordination: Abbey Anna

*(original liner notes-exactly as printed including errors)*

“Frances Faye singing folk songs?” you will ask; and that question, like the appearance of this album, is going to stir a big controversy. This is a pioneering and distinctively exciting event in vocal recording. Until this album’s appearance, folk songs have always been left to the lyrical folk singer. Miss Faye is, as everyone in the music world knows, a jazz expressionist a belter, a unique artist who leans into songs like a painter who sees the familiar ocean and shore but closes his eyes and decides to paint not only what his eyes have seen but what his inner eye feels.

That is exactly what Miss Faye has done here. She and Bethlehem A. & R. man Red Clyde have taken a selection of the most beloved family songs which have existed through the centuries and Miss Faye has leaned into them with her own passion and pain and loneliness and joy and sadness. There were times, during the days of recording these songs, when the traditional music made Frances pause, push back from the microphone and cry out a note. At these moments everyone involved in the recording date felt the electric current of emotion force its reverberations through the sound-proof studio.

For example, the first recording session was on a wet and rainy California night. Frances was to record the story-telling, dramatic blues favorites, “Frankie and Johnny,” “St. James Infirmary” and the steel-driving Negro ballad, “John Henry.” Arranger Russ Garcia (a major factor in Bethlehem’s production of “Porgy and Bess”), who also was conducting, had scored the songs for power and story-telling impact. Red Clyde had hired a large group of the best brass, strings and percussion studio musicians he could find in Hollywood. Frances had just stepped off a Florida plane and the thunder of the engines and that extra-sharp sensory feeling that comes from flight was in her ears. The result was an exciting, wailing, story-telling, sad and loud

swinging session that was punctuated with wonderful highs and lows in mood and musicianship.

The time was late and the studio was crowded and noisy. But suddenly Garcia was conducting the musicians through “Lonesome Road” and the dramatic sadness of his arrangement startled the room. Suddenly, Frances—eyes closed bent towards the microphone and started to sing “Look down, look down, that lonesome road, before you travel on.” And then her sadness built into a joy and a triumphal shout and she and the band swung joyfully for all they were worth.

The second recording session the next day, included a different group of instruments with the exception of the guitar, which Garcia used through all the songs as an elusive shadow behind and in front of Frances’ voice. The guitar—traditional accompanying instrument of folk songs—is featured in the customary manner here. For the mining ballad, popular since the Reconstruction period, “Clementine,” for the promenadin’, foot-stompin’ “Skip To My Lou,” and the sad and lonesome “Go ‘Way from My Window” Garcia used a straight set of four powerful trombones to handle melody lines plus a rhythm section and a lone trumpet (Don Fagerquist).

In the same fresh and thrilling manner, the trombones back Frances as she sang a medley of Negro spirituals, “Nobody Knows the Trouble I’ve Seen,” “Deep River” and “Goin’ Home.” In my opinion, Frances Faye put her whole philosophy of living into these ballads; her city living in depression days, the hunger, the loneliness of small towns, the glitter of success and the beauty and strength of her own soul. All this she sang, and listening to this medley is hearing much more than what is in the words. Here is Miss Faye singing with simplicity, sincerity and humility. Here is Miss Faye Goin’ Home....



The final session recorded the ballads of sheer beauty which have been handed down from family to family through generations of time. "Johnny Has Gone For A Soldier," the American Revolutionary ballad about a maiden who sits atop Buttermilk Hill crying for her soldier. The version here recorded is from a Hudson Valley family which passed it down from a grandaunt in 1785. "The Three Ravens" is an ancient English song first appearing in 1611 in Ravenscroft's "Melismata." "Greensleeves" first was heard in 1580 in London, England and became the most popular ballad of its time. Shakespeare made mention of it in his plays, and a hundred years later John Gay used the tune in "The Beggars Opera."

"Oif'n Pripichik," beloved Hebrew folk ballad, is the story of a Hebrew master telling his young students of the beauty of the Hebrew faith. It is known the world over in Jewish communities. "Oif'n Pripichik" is part of a serene medley which includes the Irish lullaby "Too-Ra Loo-Ra-Loo-Ral" and Miss Faye's own nightclub version of the Italian love song "Come Back To Sorrento."

For this last group of ballads, Garcia scored for a string quartet (violas, cello and violin), four voices and Howard Robert's guitar. No bass, drums or piano were needed to enhance the beautiful melodies whose classical backgrounds were emphasized so that Miss Faye's style would have the freedom to express itself in a dramatic contrast.

This album is going to be controversial; Bethlehem Records is sure of that. But of its acceptance and success there is little question. The startling arrangements and the powerful honesty Miss Faye has leaned into these ballads is a rich and unusual experience in recorded music.

—Robert Ellis

*Frances Faye Sings Folk Songs is a remarkable album by any measure, but it is not quite the unprecedented effort that the original liner notes would have you believe. On the contrary, it was a logical outgrowth of several diverse factors that all contributed mightily to the volatile pop scene of 1957. The rock and roll revolution was in full sway, but still too young to be considered a lasting force. Critics and record executives were certain that it was destined to be usurped by the next "fad," which some felt they glimpsed in late 1956 when Harry Belafonte's calypso offerings were met with enthusiasm. A cabaret performer like Frances Faye, whose artistic roots were embedded in a world of nightclubs, jazz, and tin pan alley standards, was seemingly threatened with irrelevancy without some attempt at broadening her appeal during this transitional era.*

*Folk music was a time-tested genre brimming with experimental possibilities. Entertainers like Burl Ives and The Weavers had already demonstrated its potent commercial appeal by repeatedly escorting traditional ballads, couched in accessible pop arrangements, to the top of the charts. Songstress Jo Stafford had cut an album of American folk songs almost a decade before Frances Faye decided to explore similar territory. The willingness of record labels to take a chance on unlikely projects in early 1957 is neatly illustrated by the fact that in February, when Faye began work on this collection, actor Robert Mitchum was ensconced in another Hollywood recording studio, busily waxing a roundup of calypso novelties for Capitol. The above information is, of course, not intended to disparage, but merely to place in context the most unique item in Frances Faye's entire discography, a recording history that dates back to 1938.*

*Most admirers agree that her best albums were made for the Bethlehem label. Faye had earlier captured the essence of her nightclub act in a collection entitled I'm Wild Again, and proved impressive opposite Mel Torme on an all-star Bethlehem recording of the immortal Gershwin "folk opera" Porgy & Bess. Arranger Russ Garcia contributed mightily to these previous efforts, and his services were retained for the folk song album, where his imaginative charts spurred both Frances and a stellar assembly of heavy-weight instrumental talent to memorable creative heights. Mounting traditional folk*

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*sings folk songs*



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